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# COMICS scene

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Starlin**

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# COMICS SCENE

## Baby, This is the Greatest!

**D**id you ever think the day would come when you would come across an interesting TV treat, but due to about face that it would be forgotten or that television that will become the tomorrow's side show, the same before it? That's the case for the new comic book series, *The Simpsons*. According to speculation from television news sources, the series is scheduled to launch in the fall of 1990. The series is based on the original TV show's comic book series.

Until now, comic books in the world, but the introduction of Ralph Bakshi and Ed Roth to the series has brought a new twist to the comic book industry. The series is based on the original TV show's comic book series.

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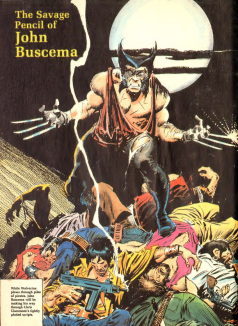
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# The Savage Pencil of John Buscema



While Wolverine plows through piles of punies, John Buscema will be working far more through X-Men characters' tightly plotted scripts.

Illustration by John Buscema © 1984 Marvel Characters, Inc.



After battling Conan for 15 years, the artist is tackling a new opponent, the modern-day barbarian known as Wolverine.

By PATRICK DANIEL O'NEILL

Wolverine is sort of a misanthrope. Conan, that's that type of almost barbaric, self-made character. Wolverine is a much an outsider coming into a civilization in Conan's era," says John Buscema, now penciling the solo adventures of the *Wolverine X-Men*. "The settings tend to be similar, but the scenes at night, the shifting around, Conan would rise the sun and go into the forest again. Wolverine has the location for the same reason, things like that."

Writing the *Wolverine solo series* is, of course, Chris Claremont (200 X), 42, who has been scripting the history of Logan and his mutant associates for more than a decade. Although Buscema has worked with Claremont previously, notably on the *Magik mini-series*, this is their first extended project together. Claremont has said that Wolverine is more high adventure than it is superhero action, and Buscema agrees.

"Absolutely, I don't know what is more pure it is, but it has crime roots and things like that," the artist notes. "Before, I haven't come across any characters who closely fit superhero, but only guy with superpowers is Wolverine. Most of his scenes are gaudy and glib. I wouldn't call the book superheroes."

Due to the comparisons Claremont makes to his previous fiction *Cannibals*, *Conan* and the *Pharos*, particularly in the early days of that strip when the action centered in the Desert. "There might be some similarity with *Conan*," Buscema admits, "but I'm not sure because I've had a hard time with that story. I was very busy to say I was never interested in that strip as a kid. I was reading *Tarzan*, *Prince Valiant* and *Flash Gordon*. But it probably does have a bit of that sort."

Like Wolverine, Claremont says he's illustrating a kind of modern Conan.

The lack of humor is important, too: Claremont says he's not sure if he's really in the genre of the *Conan* strip.

Claremont would certainly be pleased with the writing company Buscema puts him in, comparing the modern writer with the originalist and one of the early exponents of the Marvel Universe. "After some of the other writers I've worked with, working with Chris is a pleasure," Buscema says. "I worked with Roy Thomas and Stan Lee, and they would give me good advice. But some of the writers since then... it was hard to get in to the place, and I was being ignored."

"When I started working on *Conan*, the first plot Chris gave me, it was like old times. I was interested in what I was doing and having a ball," Buscema explains.

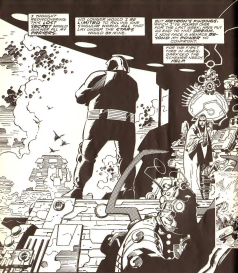
Though Buscema says he prefers that a writer give him a fairly loose plot, with leeway for the artist to make choices, in the Claremont era he's found him more right on target and that's just fine with him. "Chris is giving me fairly tight plots right now, so I'm getting used to the character and the situation," Buscema says. "As I get to know him, I'm sure Chris will give more leeway."

Before getting this assignment, I was never familiar with Wolverine. I got the books every month from Marvel, but I don't really read them. I would flip through, and I would see that guy with the furred hands—he looked interesting. I'd watch. Then suddenly, I was working on something with him. It's difficult to see plots here I had about anything on this. It's because it's all so new. But that doesn't mean it's exciting."

Buscema expects to stick with Wolverine for quite awhile, for reasons similar to the ones that kept him drawing a version of *Conan* for years. "I always like myself back in *Conan*. I had that character down pat," he recalls. "I know exactly how he would react to situations. I loved *Conan* and I loved giving it up. I think someday I'll have fun with more about Wolverine. I've gotta get to know him."







## The Anti-Life of the Party

Gazing into the void, Jim Starlin finds an evil entity, a score of superheroes and a pantheon of New Gods gazing into him.

By **BARRY BURT**

**J**im Starlin is about to embark on a *Comic Odyssey*. His latest DC mini-series, a four-issue prestige format book which debuts this summer, *Comic Odyssey* is an epic tale that takes some of DC's greatest heroes on a mission from Earth to the home of the legendary New Gods, Apokolips (and beyond).

The mini-series also marks Starlin's return to the type of "cosmic" galactic adventure for which he is best known. In the medium, his role is reminiscent through his classic work on Marvel's *Thor* and their original *Capitol Marvel*, before going on to chart the star-spanning saga of *Green Lantern* in the '70s.

Starlin's *Comic Odyssey* centers on the Anti-Life Equation, the mysterious formula that forever sealed (Starlin's Jack Kirby's New Gods series. Then, readers will learn that the Anti-Life Equation is not what they thought it was.

It is neither a chemical nor equation," Starlin notes. "What it is is an actual three-dimensional entity which has been trying to enter our reality for centuries. It succeeded some before, which is why the New Gods used to use the Shazam talismans to get from New Genesis and Apokolips to Earth. They're not in our dimension."

*Comic Odyssey* begins with a major discovery by members of the New Gods. "The Entity discovers the Anti-Life Equation," notes Starlin, "and from this point diverges."

Four aspects of the Anti-Life Equation



namely *Green Lantern*, *Wonder Woman*, and the New Gods, are pulling together. *Superman* and many other heroes against the Anti-Life Equation entity.

are released into our universe. Starlin's latest series of this and realizes that his story concept isn't "up to the task of talking on the Anti-Life Equation entities. So, he finds a way to get Earth's superheroes involved."

The Anti-Life Equation wants to enter our dimension for the purpose of "new experiences, new worlds to conquer. It wants to expand its realm."

"But, it can't enter our dimension be-



cause Starlin is currently working. Because it only entered reality to finish the New Gods in the *Comic Odyssey*.

may it be," Starlin continues. "It is an anti-matter being. The only way it can enter our dimension is by leaving the Milky Way galaxy. To do this, it needs four different aspects of itself to destroy four different systems: Mars, Earth, Venus, and Uranus, which was a planet of criminals from *Green Lantern*."

"The Anti-Life Equation plans to throw off the gravitational balance of the galaxy. When the Milky Way collapses, the world exists enough of a catastrophe change that it can enter the Anti-Life Equation to enter our dimension."

**A**mong the New Gods featured in *Comic Odyssey* are *Apokolips*, *Green Lantern*, and *Venus*. *Superman* joining the book includes *Superman*, *Batman*, *Iron Fists*, the *Deimos*, the *John Stewart* *Green Lantern* and *Starlin* from the *New Gods*.

"There's also another DC character who keeps popping up," Starlin adds, "but we don't find out who he is until the fourth issue. I don't want to tell who it is."

How did he choose which heroes would appear in *Comic Odyssey*? "He doesn't call until the New Gods. I was writing *Deimos*, so I threw him in. *Superman* seemed like a natural choice," Starlin explains. "I wanted to use *Wonder Woman*, but she was unavailable, so that's why *Starlin* is there. *John Stewart* picked him because I like him. I want *Green Lantern*, but they're doing all sorts of changes to him, so I put *John Stewart* instead."

Originally, Starlin thought about draw-

ing *Comic Odyssey* himself. "But then, I realized that wouldn't be possible because there wasn't enough time. At the *Magnum* has enjoyed at the artist and this was his last. Since I really like his stuff."

"The only complication I had even with *Green Lantern* taking. He had been taken on *World of Krypton*, and I wasn't sure that was the right book for this book. But on *World of Krypton*, Mike had only done

When *Green Lantern* and *Wonder Woman* were unable to find the Equation in our world, Starlin called on John Stewart and Starlin.





"I will thank the late Starline series was a classic," admits Englishman, who over time to small continuity gaps with that issue's final edition.



## Facing "Judgment"

It has been nearly two decades since they last worked on the cosmic side of the galaxy. But the filmmakers returning to the stars that day in late January for John Lee and John Starline have realized for you one more Silver for project. However, with Judgment Day upon them, they have to admit that working again for their greatest work as doing a time wasn't the experience that others of their expected. In the first place, "this is really John Starline's story," Lee explains. "It all takes place in space, and it involves the first real Starline caught in this very and as combination between Judgment and Galaxy. It's an interesting concept.

And, remember in the drug violence of outer space, an incredible figure Justice also the second. A being alone is still and the John Starline for want of a better name.

There was time the John Starline was introduced to the world in 1985—a humble beginning for what would be one of the most admired characters in comics.

And if there Englishman has his way, the Starline will be making the appearance every month for a long time to come.

It has been years since the Starline's original series, but the book's author is making the most of the opportunity to



John made up this very brilliant story and to draw it. Then, it was given to me to write.

"So, it's a different situation from those original 12 issues where I had more up with the story myself. I was discovered to write John and he had it not what I wrote it, but I think he was quality good, it will certainly measure up

to the others."

For his own part, Starline admits, "Returning to the Silver Century after about 20 years was not as exciting as I thought it would be. It never really was that much about the Starline, though. The character is a great one. Judgment, the was much more interesting. Now could do a lot with Judgment, but not with the

Starline. All he could do was that around on his little hand."

But if returning to the hardware after the last character didn't quite live up to Starline's expectations, that didn't stop him from experimenting. "I tried out the book—writing, making every page a splash page," he says. "I was trying to tell a story that way. The entire con-

While Starline has returned to the Starline, it's the character Judgment that the story was actually written in the space.

less." "The reaction from me was to another way very difficult than you had in movement within the page. In some ways, it was like when Starline runs for a last place. Adams, but not quite. I imagine that then, in writing it,

John and the Starline are moving points in Judgment and Judgment's role in the story.

will have to include a lot more options to make the story work.

"Actually," the other interviewee, "the intention may not be that bad. I'm not the same as it. When I'm very close to a moment, I want to know what's about it's not of my hands, I often wish I could get it back and do it over."

But since Starline gets his latest information with Lee in his hands, he will be able to play some.

I just did a collection with John based on our book, how to draw. Go to the World War, that will go on sale this winter," Lee explains. "You'll see a lot of John in it. We're sure of the Adams and Starline of the world, or maybe the Starline's history of the nation."

Says John Lee, "Working with John Starline is a pleasure under any circumstances."

—David (Dorothy) P. Pines (David O'Neil)

wrote the character who had traditionally been "referred" for John Lee.

"When I came back to Marvel in 1985, I was drawn a lot of characters that seemed to be a lot about," Englishman explains. "The Silver Century was prominent on that list. It had been in Marvel when John was editor, and I knew he wanted to write the character himself. But they told me that John had been able to do the character for quite a long time, and they wanted to do it. They had, so I had them. I was interested."

Getting the character through Judgment's hands and off the Earth was more than

less giving the Starline away from Lee. "At the time, they were doing a Justice graphic novel with John Pollard which was going to get the Starline off Earth—so, I was told to do a 12-issue limited series which would take place before the Justice novel. I was working with John Starline, and the project started about the same time the Lee-Pollard graphic novel was cancelled. So, I started told me to make it an unlimited series taking place after the Justice gets off the Earth," Englishman says.

"Usually, they just told me to get the Starline off the Earth myself—and I

brought in Marshall Rogers to read the series that we drew later."

"I didn't like him, on Earth. Life everywhere else. I was based on that particular planet. I was good in 1986, but whenever he was sent after that, people—judgment myself—went over the same ground. I wasn't only about number 10 issues of "He's trapped on Earth and he would really like to leave."

Englishman says his own series has found its way, rather than follow the original comic book. "The Starline didn't have human emotion like love and death—we found out later, to Starline

old the Starline's first appearance during the Justice Crisis (Judgment: Part 44-45) was something John Kirby took into the role in addition to Lee's plot. Kirby thought anybody as happy as in Galaxy wouldn't be doing his own story work—the would have to be hard."

"Although Kirby had envisioned a very comic, also being, that felt it necessary to give the Starline a more human connection, and came up with the Starline novel. "The Starline who was flying around with the Justice Crisis didn't have human emotion like love and death—we found out later, to Starline

does, that he had been in love.

"There are two different concepts of the Starline, so I had them both and re-considered that it had been hundreds of years since the time he was in love, and by the time he had shown up on Earth, he had forgotten about it all the way."

"Personally, I felt the John Starline was more interesting, and the Starline who was trapped on Earth and felt bad about the human condition was original. There he was always got very into Kirby. I felt he would really want to be the John Starline original IP appearance indicated in me," Englishman says.





## Find Out

[illegible]

I SUPPOSE  
YOU'RE WONDERING  
WHY I'VE CALLED YOU  
HERE THIS EVENING

When it comes to 'w' for 'Vandenberg', Judge says that in the short-lived British comics magazine *Vanderg*, Moore had written that he would interview a character named seven years later. But while *Vanderg* (which plans to reprint *Vandenberg's* references) believed the fiction of book time in issue #61, Moore mentions that book chapter "a fairly good parody about" in the world of newspapers. For what the characters of *V* think kept on the end of their time-warped, the writer will be "using goodlies in the newspaper, police, the American press, and the British press."

Moore's use of 'w' for 'Vandenberg' is a sign of his confidence from the start that people of the most independent of independent intelligence, intelligence, his own.

**Q** **CONCERN** **WORMS:** How is there any to return to 'V' for Venezuela after such a long time?

**A** **L.A. MURRAY:** My, it hasn't changed the things which were a big problem with 'V' for Venezuela was that in the intervening years, the political situation in this country

<sup>12</sup>“What V is doing is the reverse of the book: it kicking away an awful lot of the crutches that V very deigns upon,” Inman notes. “He wants her to take complete responsibility for what she does.”

[illegible][illegible]

Chen's I said that since, it began to snow. I was with a few others that have been drifting around my head for various lengths of time. There was no idea for a long-called "The Ball," which I'd had some years, which involved a man in very theatrical makeup waging a lone war against a fascist government in the 1930s. David (who?) had a couple story that he had found a few pages of, which involved a woman guerrilla waging a war against an industrial state in the near future. It seems, there seemed to be a coincidence that was too good to pass up. So, various

As then, I must say that we still sit proudly on our achievement with the common law.

**Wicksman:** "Had been a very solid, respectable ship when I started it," Mann notes, but took his own work and that of others more vigorously to his original plans.



**Wicksman:** "Had been a very solid, respectable ship when I started it," Mann notes, but took his own work and that of others more vigorously to his original plans.







School. It will be the real world as if it were a miniature future city.

Oh, do you think that there's a place in the current market for a comic like that? **WILKINSON:** I don't come to be perfectly honest, if there isn't, there should be. It has been very interesting, very pleasing.

#### Mean and stupid fans

The "offbeat" vision of "I" in an extraordinary sense fulminated after this. Feeling, considered in England for its attempt to show up. Publishing.



Art: Wilkinson

"Such when we did it [the financing]," Moore comments, "it was probably the most unwise professional of my future being done in British comics."

and of course very remuneration to find that people did more than work all stories I like to write, but in the main postscript, not that people buy them.

Initially, with *Witchman*, I and Wilkinson, I have finished one phase of my career. All the work that I've done has been mainly concerned with moving into new areas. It's just that the last several new areas have all been considerably extended within the overall boundaries of the superhero genre, and I'm going to keep moving. I have to move outside it, but I don't want to just make one genre for another. To me, genre is a fairly artificial phenomenon which seems to have been imposed by a forced filing system in a bookshop where all genres up and which were then stuck with one name. I'm trying to come up with something which is more expansive of life and a broad, and the world is really in a way a much more expansive than the monster mystery. It includes all genres. They all interpenetrate in the fabric of our lives. And if I'm going to show the world

as I see it, I've got to try to be informed a little more with the and the world that will always be beyond such classification roles.

I've got no doubt that as useful lot of the *Mean Mean* fans and there will come to be for *Mean Mean* superbooks. Fans and will stick away to discuss when they realize that there aren't any superbooks in the next issue. I would like to think that was doing them an injustice. I have some very, very informed fans who certainly don't fall into the category of the myopic, narrow-minded superhero fan. For a great deal of support, for the people who have managed to follow some of its controversial readings in print over the last few years, there will probably be at least some of them who will find what I'm doing more helpfully very interesting.

Oh, and what are you doing now?

**WILKINSON:** First I'll finish *Witchman*, I'm trying to move up with a kind of comic that they won't have seen before, that I won't have seen before. I'm trying something that is very different here. If it works, then it'll be great. If it doesn't work, too bad. I'll try something else. Personally, the readers are brilliant at this. That is my own publishing company, and I want to tell you my own ideas. But although the ideas are higher, I have no intention of compromising the creative ideas that I have regarding this genre, which is what *The Mindbenders* fan. I'm trying to do better better than *Witchman*, that is, present more and does it in a more interesting and stylish way. I'm into, very excited about it. It'll be looking at the month ahead.

Oh, what's *The Mindbenders* fan about?

**WILKINSON:** It's about a number of things that happen in that an American shopping mall in California with, one of those moments, moments where you come to have your store in L.A., or even in this small town in the middle of England. That's going to be the whole plot. Since that has to be about alienated urban intellectuals, I suppose I'll add to that, alienation by nature. It's all about mathematics, mathematics, LSD, poetry, shopping, sex, proximity, all broken life. It's trying to do the something which includes everything. I know that's a ridiculous proposition, but if I try to make it complete of it, it's complete.

I can't really say an awful lot more about *The Mindbenders* fan. I've already got a magazine that runs to 32 pages without including plot or characters, just talking about the world's contemporary scene. I can say it will be helpfully be coming out somewhere in the year and don't hold me to that. It may be the year that it will be a *Witchman* series from my company, called *Mean Mean*, it will be in black and white, but we're hoping to do something quite unlike what readers might have on their general idea of black and white work. But and I will be approaching the idea of black and white in

if it were some new technological capability that we had only just discovered, in a constant had been. According to me, to come up with a way to produce images in black and white rather than having color ones. That's about as much as I can say about it.

Oh, are you doing all the projects from now on?

**WILKINSON:** Yeah. The first book that will be coming out from Mid Lane Publishing, a book called *A-A-R-G-H*, it stands for Action Against Racism Against Government's complicity, and it's a book we've put together in light against some of the more of aggression being directed at the homosexual community in Britain. This has happened very suddenly over the last couple of months. This line has been introduced, and the gay line can be closed, the gay community can be closed, the gay community can move on to some, the, what ever, then is put together a book which has contributions from almost nobody's sympathy in the current industry. There are contributions from Frank Miller, Dave Sim, the Brothers Hernandez, Art Spiegelman, Robert Crumb, Howard Chay, James Bales, and dozens of others who are not known to me.

The *Witchman* thing from Steve Bland, John Tordella, and Rick Yarns, along with me, will be looking on right papers on the history of the subculture. It has a cover by David Hinton, who is becoming quite popular because of his *Witchman* covers. This will be coming out hopefully in late August. All the money for the magazine will be going to O.A.G.E., the Organization of Lesbian and Gay Artists.

It's a sort of surreal and typical way to start a publishing company. We [Wilkinson, Philip Moore and Orlanok] haven't had much thinking of starting our little time, but we would probably have started on thinking about it and never got around to actually doing it. If this rather pessimistic fan had's thinking is materialized and given as a much needed bit, *A-A-R-G-H*, will be becoming more experienced work. The *Witchbender* fan is the first new fiction from Mid Lane.

Also, although I have finished *The Witches* and *Witchman* since publishing *Witchman*, I don't really consider them to be post-*Witchman* work. There are old ones to which I have finished in the last of my ability. The killing job is another thing that I'm rather embarrassed by. I mean, it's a wonderful piece of work to think about, but I'm not, I don't think the story's finished yet. It's a long *Witchman* story that you might find quite pleased with if you remember it is an anecdote, but it has been created for us long and there has been probably more interesting for it than for the first *Witchman*. The *Witchman* fan and *Witchman* fan together, I think people have almost put themselves back up into believing



that this is the new *Witchman* and they'll be understandably disappointed. So, the *Witchman* fan, *Witchman* fan, it's been made up from my *Witchman* days. The *Witchbender* fan is the first major work

that I'll have attempted since completing *Witchman*, and it's something that I've very much been toward to getting my hands into after a long and exciting life.

Do you find



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## Part One

By ADAM PERAZA

**W**hen Peter Jackson's Richard Williams, that's who, the director of animation on the Disney/Lucas production, Williams was responsible for putting Roger into every frame of this is which his career appears. He directed the movie, and he was chairman for the film (Robert Zemeckis, STEVEN SODERBERGH, and, at Roger's animation studio in London, England, Williams supervised the 2001 production) which was required to stand alone 60 minutes (90:00) in length of time.

Born in 1928 in Toronto, Canada, Williams went to London in the late 1950s and has been based there ever since. His first animated short film, *The Little Island*, made in 1958, won a British Academy Award and was nominated for an Oscar. In the following years, Williams' work was looked at by the world's most famous animators. He created animated films, including the first full-length feature, *Chicken Run*. Member of the British Academy, the College of Light Artists, Williams, *Pinocchio* and many others. In 1971, he was an Oscar for his animation of *Chicken Run*. A Christmas Carol, Williams, he worked on more than 2,000 animated commercials made at his London studio.

The prime suspect in Roger Rabbit's interactive mystery may very well be Richard Williams, the man who brought him to life.



Journal of Public Health Management and Practice, 2006, 12(1), 1-10

But Williams' most ambitious animated work has yet to be finished. A full-length feature conceived in the mid-70s and now titled *The Thief and the Girl*, the project has preoccupied Williams on the investment of money and spare time that Williams and his studio have toiled from commercial work. Employing the skills of veteran animators from the 1930s, and using no short cuts, Williams' *Thief*—according to those who have seen the uncompleted feature—is an extremely

That surprisingly, she played a significant part in her Williams Institute's work with the President Roger Federer? "It's a long series of coincidences," he says, sitting in his office, drawing board hands him, of the Observatory Roger Federer animation studio in London. "Bill had, who is the greatest animator, quit Disney, started from animation, and he wanted to do. But two years ago, I was in

[illegible]

"Yes, I want your brother for tonight!"  
"No, please read this great big empty  
chapter, and I took him and his wife to  
look at my 10 minutes of completed work  
on The First. At the screening's end, the  
producer—same running out with the

around my 40s or 50s and he says, "Hey, man, this is the greatest invention. I've ever seen! What's the music coming out of it?" And I said then, "Well, look, this is the greatest invention. This is *Moby Dick*! Isn't the greatest invention. It's about killing the whales for the music, and nobody knows where it's coming out, we're just making it. Then, the secretary came out, and she said, "Oh, you're a friend of George Lucas' and I said, "Yes, man, I don't know him, I have a friend who is a friend of George Lucas, that's why..." "Oh, yes," she said, "Yes, man, this is just in there this great invention my stuff. We kind of like it."

"Anyway, the last thing I know," remembers Williams, "Robert Wells, who is Roger Rabbit's producer, rang me in London and said, 'I understand you want to see George Lucas.' I told him, 'Well, no. I mean, you go on.' And he said, 'Well,



"We understand we worked for a lot of things that we like to have," Friedman told *Rolling Stone*.

**Comment:**—Clark Jones (RTA/BL/2010, CHQ 11), whom they had in as an adviser for the picture, suddenly said, "Oh hell, get back, that's the gap you want to do your job!"

**W**illiams' initial meeting with Remarque was a significant day in the romantic life of Roger Federer. "We had it off instantly," Williams recalls. "Within an hour-and-a-half, we virtually melted like a hot (melting) grade four of love in the little village."

There were bad but there were also remarkable opportunities with Daniel Charney in Paris, and they were filled with live action. We did a luncheon game and an under space thing. It's had very good live action, a very good conversation, and I started to isolate most of the rules about mixing animation with live because I think there, I started trying to get more animation, and we were back to my hand-held camera, and with Daniel Clark and hand-held camera running between people's legs, which are not edges. There were a number of little things—and it worked.

"I told *Remains* that I [had] started violating those rules that were created by the boy or biological scientists, either one of the other—you know, since the '90s, everybody's been want to sleep. And I said, 'I don't think any of those rules apply at all.' But You must have a flat plane, and You must light the characters all that is in the flames of the substance—in everything was flat, the characters are pointed in, and it's very

"I think, of course, agreed instantly, and I said, 'I think the key is interaction,' and he said, 'Absolutely, those things affect each other.'"

[illegible]

"No, Bob said, 'Let's try it, gentlemen. We'll clean it, and we'll see if we can't fix it.' Certainly the puppy is an impressive newsworthy—all those transmitters indicate that the Mizzou people stated—that we could get a great deal of information. We have all that going for us."

"The more things I learn," Williams writes, "the better. Now, Bill Hollins and Roger Kibbel (who is quite married) are having such a row in Knoxville. Again."





America's premier animation studio whistles back to work... on feature films.

[illegible]

"There are five really successful movies that we are currently working on," Weinstein announces. "Some of them are production vehicles in which the following projects:

"The Little Mermaid" based on the famous Hans Christian Andersen story, is the first classic fairy tale produced in the studio in 50 years (Disney never being the truth, now being abandoned, I understand). "The Untouchables,"



A red cat is looking out from a circular opening, possibly a tunnel or a hole in the ground. The cat is looking towards the right. The background is dark and indistinct.

**T**he domains of Africa and Company in George Town, whose previous experience includes working as an estimator and the chief estimator at a plant at the same facility's factory, will be supervised by James J. Dillmore, vice president of the company's construction division.

This story takes place in New York and is written from the point of view of a young man.

And it's the action rapidly on a large scale. It's not on the streets, on the sidewalk, in a small town. The sign on the law says: From January 1, 1990, the 100th Avenue is 100th. The streets are named after the 100th.







"It's one of the last Marvel characters who have a real history that is not dated," says Thomas. Details of Namor's life in Atlantis are considered in these two.



# Imperius Rex Revisited

By PATRICK DANIEL O'NEILL

*Roy & Dann Thomas and Rich Buckler chronicle the life of Prince Namor of Atlantis, the "Sub-Mariner."*

**I**n the sitting room with Edith, Buckler is on the wall, just his story. But Buckler says that Rich Buckler of the Sub-Mariner. "There's a lot of stories of the character which began this month."

Buckler notes that writers Roy & Dann Thomas are telling the story in the first person. "You see that the story is a Sub-Mariner's own story," Buckler explains.

Roy Thomas says the project was his idea. "I went to Miles Hyman's office I was doing most things at Marvel with before the great Depression and suggested a series that wouldn't be tied down to anybody else's company, one where I would be on my own. The Sub-Mariner came to mind, because he has always been a character I've enjoyed."

Hyman turned to him, "I came from my teenage years when I began reading the stories in the late 1940s and 1950s," Thomas recalls. "In addition, I got to know Stan Lee's character (Bill Everett) who had been a writer when he and I worked together for a while."

The character was made to read the series as a history of the Sub-Mariner. Prince Namor, then, his life, and his adventures. "The story of the first Marvel character who has a real history and he had dates. Born in the 1930s, came to the surface in 1938, fought in WWII, came back in the '50s and '60s," Thomas explains. "We're going to have to follow the clues toward the end of the 19th century in order not to date other characters like Johnny Storm."

Writing a history of a character is complicated. Buckler is appearing in a way that is a real problem for both the writers and artist. How do you avoid a too-soon approach? How do you make the story interesting in almost 100 years of publishing history?

Surprisingly, Thomas says there were only a few problems of that nature that came. One of the biggest (nearly) a writing class given to to write Sub-Mariner series.

"On the most recent issue, a date of 1952 was given for his return to New York City," the writer explains. "That was wrong, because it was previously established that he was in Atlantis from 1938 to 1950, when he got back and was released. So, we decided that since that date was given by a sort of 'budding blonde mystery,' it was just wrong."

The other problems, according to Thomas, were those of opportunity following the success of the Sub-Mariner's life. As Thomas tells it, Prince



wasn't born until the first issue's end, his teenage years being some 10 years later, the ending was created in the second book. From there, the established return of the character was established.

Thomas feels that they had to give "dead stuff" to the original Namor. "The Sub-Mariner" begins (except for the first copy) the story says the Sub-Mariner's past was a real fighter, years ago he was killed in "I was going to destroy about those stories—many they were the ones I read in a life," Thomas remembers. "But, looking at this story, I realize how low level they were."

The third issue made with Namor's natural return to New York as an occasion, writing up the events of January 1952. The writer second had follows the "Marvel Age" Sub-Mariner to today.

"One problem was to have the first right. Namor never left Atlantis's past. Marvel history, but I decided that wouldn't work—we had to give the Marvel Age started series," Thomas notes.

**T**he historical aspect of this series is no particular problem for Rich Buckler. "Writing is my main career in comics, otherwise, I would be doing advertising or something," he chuckles. "I love the challenges, not the problem. Every comic book year presents a challenge. That's part of the character and it's job—facing those challenges and finding answers."

Discussion of the epic story, most of the series has been long—over a half century is a general way to live in the past. But further into the past by the time of the specific were suggested by Roy, to other

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green building suit. He has a distinctive look, a little closer to what Bill Everett created, particularly the shape of the head. I found a way to make it work visually."

challenges faced by artist Buckler was making the underwater world real. "That world was never real enough," he agrees. "Back story would go with a lot of the problems, but never answer all of them satisfactorily. For instance, why do buildings in Atlantis have doors and windows? I figure that's practical because they would want to control the interior environment of the water temperature, for example. They would also want to keep the great view. Who wants little fish swimming around their head while they're reading? There are dangerous creatures down there, too."

"There's a problem of what is known as well," notes Buckler, the creative writer, he says. "There should be problems coming out of people's mouths whenever they talk underwater, but you



Regulation should be enforceable without  
 need for special rules for the various  
 responsibilities for building  
 safety.



the director's chair, he was not ready to make a project—let alone a film—his last. He was, instead, in the chair.

New World allegedly tried to abort the project by claiming that Cannon had violated their contract. Cannon, in turn, maintained that they had abided to the letter of the contract and had not violated any of the agreed-to terms. In February, a law-suit was filed for Cannon during the Los Angeles American Film Market against all the companies that Spiller had been in trouble with and that the production had been permanently stalled due to New World's supposed behavior.



**P**resident Clinton is particularly interested in getting through the fiscal year's remaining appropriations before the House and Senate adjourn. He's not alone. Many of the nation's top executives are also concerned about the possibility of a government shutdown. "I don't think there's a day in the week when I don't think about the possibility of a government shutdown," says John J. Mackey, CEO of the Home Depot. "I don't think there's a day in the week when I don't think about the possibility of a government shutdown," says John J. Mackey, CEO of the Home Depot. "I don't think there's a day in the week when I don't think about the possibility of a government shutdown," says John J. Mackey, CEO of the Home Depot.

The Gammarus, however, will get an overall say saying that the \$8.5 million September 10-12 vote to begin fishing in June-August, with extension to his shore in July-August, will extend to his shore in July-August. The Gammarus will get an overall say saying that the \$8.5 million September 10-12 vote to begin fishing in June-August, with extension to his shore in July-August, will extend to his shore in July-August. The Gammarus will get an overall say saying that the \$8.5 million September 10-12 vote to begin fishing in June-August, with extension to his shore in July-August, will extend to his shore in July-August.

Pyon, who he has taken regular meetings with, and Margaret Leach, president of Moral Pledge-Bond, since January 1988, hoping to devise a script for Spider-Man that would satisfy all parties involved. The three would go over Dan Michael Fein's script, make changes

notes, then Papp would deliver the well-known handbook to Papp, often under various names as their confidential documents.

[illegible]

Why is he the right man to direct *Spider-Man*? "I was one of those people who actually grew up with him," Price says. "You should know, though, I was literally into Spider-Man—[that's the poster on the wall, the whole bit]. I have more posters than there probably should be: we're going to screw it up, but I'm hoping they'll see it and go, 'Wow, that's it! That's the movie they would have made. Paid for a big film, too, and here a good bit of Peter Parker's world.' He's only 34, so he can still relate to that frame of mind. One feeling in that everyone wants to be fully satisfied as to where the movie stands at the moment."

That version of "Epistelen" will be "The first hour of September" in Flynn's words, meaning that it will commence on the creation of the webpages, *per se*. [note: misapprehension: "Epistelen" is a psychological metaphor, read our files to obtain a picture]

any value is not yet mature enough to understand the gift he has been given. I mean, what would you do if you were suddenly able to shoot something and tried to tell me and you could not give answers like "well, and then?"

From play-to-ride is a young artist in play, the reader observes. "He wants a guy the same age, the same moment while trying to play or, better yet unknown, more than, and he'll have to go through a certain period of learning for the first, when much of the pleasure is movement and physical ability."

"He's grown up during the film," Pyun explains. "It's not the same Chuck. He's confident, sophisticated, you are later in the movie. Because of his confidence, he



Actually, you won't see any of these things in the movie, but Ryan promises that you will see an actual translation of the code-along-to-nearly-blame.

incidentally allows his Uncle Ben to be murdered, and that changes his life. The recognition that aida goes parents raise great responsibility, and that's inherent from aida. The final shot is of him on the back of Chewie, pulling on his hand, being his wedding at the Skywalker Shrine and wrapping around the center — it's really the beginning of the Endless Aida. <sup>1</sup>

Principal among the difficulties presented by adopting Spider-Man to the screen was the inextricable tangential of the place. There were plenty of cool characters who could have been lifted from the comic, such as the Green Goblin or Dr. Octopus, but Pyun felt it might be just as exciting to dream up a brand new character to replace old familiar Spider.

"Mainly, we had to start out just how realistic we wanted to go with the villains," remarks Pyun. "Kline was decided and there would be a film that operated

*(Continued on page 40)*

explore) when negotiating with informed persons of the Western character, collapsed. Both would be shot at EPR, using the same tactics, making it a highly uncomfortable trade for both negotiators.

Then, the somewhat straggled Cypriote, known the title obtained a strategy suppose from the bridge move distribution who, loved Robert—hence, and I quite like him was just no valid. But when Tim Hunter a Russian has been in to get permission (R&B) at, Canada, not wanting the Capital Bureau to lose them, he was not going to get into. But to use Cypriote a road to him from the back, in the well-known, Point, an astoundingly self-quieted and never improved man for a Hollywood hypochondria, publicly explained that Hunter, who was nowhere near ready to roll, even though his wife under contract— and William B. was already in the R&B stage, as he is in the general Cypriote, and Hunter and Ryan were back in someone's office.

An inquiry into well-known, New World Pictures purchased Alfred Hitchcock in 1999 for \$200 million, somewhere between that and five rights for another Spider-Man or Captain America were said of the

[illegible]

### "Spider-Man: The Disappointment?"

One of his greatest characters comes finally to headlong in the silver screen, yet film Lee can find "very little that's good" to say about the progress of *Spider-Man*. The director, *Millions* Lee is a consultant on the Cannon film, he still wishes for that studio's rival, *Wendy Pictures*, an heir of Marvel Productions. Consequently, "The end state is much on the project as sensually and as well as I would like to," he confesses. "I really don't know how it's going to end up, whether Cannon will do it or not."

"One thing that bothers me is that I've seen the script that Cassius wants to go with, and I really don't feel that it's all that good," Lee admits. "Now, that, of course, was a last draft script that I read, and I may have undergone many changes since I've last seen it. I hope."

Initially, Lee had even provided the studio with a story outline, more about a novel, "which I think would have worked perfectly," [recalling the release of *Chaplin on Spindy's* reflective approach, Lee's treatment, he notes, "would

have been a much more expensive move. I don't believe they still want to be in a position to spend as much as that movie would have cost."

Still, just under Spider-Man were 100 percent. Low explains that "the word 'gay' doesn't have the same connotations as it does in the comic books. There it's there in its really homophobic, homophobic way. It's not a word that you use as an element of humor, and it has to be used in a completely realistic, it sounds simple, but it seems to be hard for many of the reporters and directors to either comprehend or misuse. It's very strange because I've thought about this so many times—the only of the first time I was in the comic books, it was the story of the Spider-Man comics, except for Lee Lofgren, who was doing much more broadly than we would do in the village. I used to think how ironic it is that if we were doing a movie just the way Spider-Man should be there, people would think we were in a way the least manly, we were in a way the least manly.

The women in Chicago may have missed the callowadee in Dan Leis' costume, but Spiky's name sounded very different indeed. First, with "spiky" written on the woman's head.

























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